# 2,000 WELCOME MME. BERNHARDT

Actress Kisses Ship's Captain in Gratitude for Safe Voyage.

CARRIED FROM BOAT

Flowers Strew Her Path as She Once More Visits America.

Mme. Sarah Bernhardt, appearing earcely more than a third of her three core years and ten, was greeted yesurdsy by two thousand wildly cheering es in the path of the incoming liner

**Overcoats** 

they need clothes.

making every customer a permanent one.

here in three years. Not for many years has the French star appeared as well as free from care. Many of the old or as free from care. Many of the old wrinkles around her eyes have disappeared, while her physique and voice seem to have regained their former youthful lines and vibrant timbre. Mme. Bernhardt was carried from the ship because the amputation of her right leg above the knee six months ago had made walking difficult. Instead of the youthful, dashing L'Aiglon known to American audiences, Mme, Bernhardt has assumed the character of the regal Cleopatra.

RRIED FROM BOAT
TO WAITING AUTO

Cleopatra.

Not only was there an enormous crowd awaiting her on the dock, but many of the laborers along West Street devoted their noon hour to a vigil outside the dock, to catch a glimpse of the actress as she motored north to the Hotel Majestic.

Hotei Majestic.

Soon after 12 o'clock a great shout was raised as Mme. Bernhardt's party filed down the gangway. A moment later the din became deafening as "Madame" herself appeared, smiling and wearing her famous leopard skin along the purple gown, with and wearing her famous leopard skin cloak over a rich purple gown, with gold brocade lace insertion. The gold lace trimming in her moussé colored toque sparkled in the sun as she called a halt, halfway down the plank in a narrow patch of sunlight between the liner and the dock, and, raising her arms heavenward, exclaimed: "Ah, God is good! He even sends the sun to He even sends the sun to welcome me!

welcome me!"

The procession was stopped again when halfway to the elevator by Sergeant Major Robert Middlemiss, who geant Major Robert Middlemiss, who arried in a sedan chair down the steep pagplank.

Beanhardt's first wish It was Mme. Bernhardt's first visit ican Beauty roses, tied with the

Evening

Clothes

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French tricolor ribbon. With tears streaming down her cheeks, Mme. Bernhardt told how greatly she had been moved by the offering and her difficulty in finding words to express her gratitude.

"Truly the spirit of the passengers was wonderful on Sunday evening when word was brought that enemy submarines were in our path and had

submarines were in our path and had torpedoed several ships," said Mme. Bernhardt. "Although all the passengers were under great stress, the ship's concert took place as planned, and more than 2,500 francs (\$500) was

and more than 2,500 francs (\$500) was realized for the French wounded. It only shows how greatly the war has changed everything and has made lions out of lambs."

Mme. Bernhardt then told how Captain Emile Laurent had zigzagged back and forth, continually altering his course, to escape any hostile underwater craft which might be following. When the Espagne docked and Captain Laurent left the bridge to pay his respects to "Madame" before her departure she impulsively caught him in her arms and, kissing him on both cheeks, exclaimed:

"Ah! I thank God that such men as you are in command of ships! The

When asked if she was afraid during when asked it she was arrain during the excitement of Sunday and Mond Mme. Bernhardt replied: "I was afra yes, but not for myself. My guidi star is in the ascendant, and I kn that whatever happened I should have the star in the secondant." saved. I, too, am a fatalist, like of

speaking of her coming tour United States and Canada Mr Bernhardt announced that she was going to play two acts from her greatest successes, "Cleopatra," "Camille" and perhaps "Madame X." She stated that he would refrain from giving her latter triumph, "Les Cathedrales," as she was afraid it might give offence to any Jermanophile element attending her erformances.
"I have given my word to my very Bernhardt announced that she was g

"I have given my word to my very ood friend Aristide Briand—our pres-nt Premier—as well as my written ledge to the Academy that I will neither say nor allowed to be said in my company any sentiments which might wound the sympathies of any of my audiences," Mme. Bernhardt added.

### **NEWS OF PLAYS** AND PLAYERS

Dixey in "Treasure Island" -"Civilization" to End Run at the Park.

Henry E. Dixey, quite recently of the east of "Mr. Lazarus," will be seen as Long John Silver in "Treasure Island" when that piece resumes its run at the Punch and Judy on October 21. The role was played last season by Edward

Mr. and Mrs. Charles Hopkins will appear in their original parts, as will also Tim Murphy, Edmund Gurney, Oswald Yorke and others.

"Civilization" will end its run at the Park Theatre on October 22, the reason assigned by the management being that the picture has been too successful.

remains of the wedding cake used in "Arms and the Girl," at the Fulton, three stage hands and the manager of

## "MUSIC MASTER" WELCOMED HOME

Warfield in Fine Fettle for Revival of Popular

STAR IS ASSISTED BY GOOD CAST

Age of the Piece Not at All Evident in Performance.

talking about. His performance as von Barwig gives every evidence of being a carefully considered and well-planned performance. It is good because it is workmanlike, which is the prime essential of art.

In devising such a banner part as von Barwig, Charles Klein was not put to the trick of making everybody else in the play unimportant. August Foons is a capital part, and it was capitally played last night by Edward Moller. Aramini is not so good as the original Italian. As we remember the performance of twelve years ago, the man they had then used to get all the spaghetti into his mouth at once. Marie Bates remains to play Miss Houston, and again she makes the most of it. Tony Bevan is the original bricklayer. Jane Cooper does nicely as the much desired daughter, and Helen Weer was an attractive Jenny.

By the way, one of the old-fashioned touches in the play is embodied in the rapidly fading capitalistic conception of the methods of the trades union, But there are things about the play which cannot die. It will always he work and the delight which these things can give to her listeners she conveys in generous measure. But she will need to you are in command of ships! The greatest praise is far too little to offer a man to whom we all are indebted for by Charles Klein, at the Knickerbocker Theatre. With David Warfield. Pre-

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By HEYWOOD BROUN.

When Charles Klein wrote "The Mu- first fortnight of the season. The singsic Master" he could fashion a scene ers began on Sunday; the first pianoof jolly fellowship between a French- forte player was heard yesterday afterman, a German and an Italian. Pos- noon. It will be a considerable task sibly this will serve to establish the merely to keep track of the recitalists age of the piece better than the mere fact that it was first played in New York in 1904. But, strictly speaking, "The Music Master" was old-fashioned when it was first produced in its story and its general scheme of balance between glad scenes and sad ones. Such

and its general scheme of balance between glad scenes and sad ones. Such parts of "The Music Master" as were old in 1904 are old to-day, but the phases of it which were new and fresh then are new and fresh now.

Charles Klein was not a master of play building, but he had an extraordinary genius for scenes. Probably there is no one who will contend that "The Music Master" is a great play, but if there be any such let dissenters abandon argument and find a common meeting ground. Let them agree that the scene in which yon Barwig gives a plano lesson to his daughter, the scene in which he discovers the lovemaking of Poons and Jenny and even the oft parodied "If they don't want her. I want in which he discovers the lovemaking of Poons and Jenny and even the oft parodied "If they don't wanther, I want her" scene are combinations of clear observation of life and effective stage

presentation.

Undoubtedly the hardest test comes in regard to the last scene. It is theat-rical and it has been parodied so many times that hardly any one who saw the play last night could have escaped remembering some burlesque of Warfield's big moment. But despite this handicap Warfield had his moment again last night. He held his audience as he beat his breast and hammered the piano top.

ber any particularly telling points which Warfield makes with his hands, but the siump of his back in sorrow is not to be forgotten.

Mr. Warfield has been interviewed at various times, and has declared that his method of acting is to feel the character and then go ahead. However, we have enough respect for the actor to believe that he doesn't know what he's talking about. His performance as von Barwig gives every evidence of being a carefully considered and well-planned performance. It is good because it is Frances E. Nash, who gave a recital in

But there are things about the play which cannot die. It will always be funny that anybody should call a ta-

Miss Nash Plays at Aeolian Hall

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With Mary Boland, Frederick

Cast on Broadway.

the Lisztian finale.

As yet Miss Nash seems to be a surface player, content with her ability to command a full tone from her instrument, happy in her enjoyment of its sonorities, only half conscious of its nuances of color and expression. And the delight which these things can give to her listeners she conveys in generous measure. But she will need to dive deeper if she hopes to bring up the pearls of thought and feeling which are in good music.

H. E. K.

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